



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

JAN. 19, 1838.

No. XCVII.—NEW SERIES, No. III.

PRICE 3*d*.

WE learn, from our foreign contemporaries, that the composer Hummel has left behind him a handsome fortune, the fruits of a genius and industry that would, however, have availed him but little except for the high patronage he received in a land, which is not slow in appreciating the productions, and rewarding the professors of an art, dignified by its association with the worship of the Deity, and justly regarded as an unfailing source of rational entertainment, public, social, and domestic. It is reported that this eminent musician died possessed of one hundred thousand dollars, independently of the worth of a large quantity of watches, snuff-boxes, valuable rings, &c., presented to him by individuals of rank, his own countrymen and foreigners, in token of their respect and affection for a science of which he was so distinguished an ornament. We believe that Hummel was not much engaged in musical tuition; and that the wealth he accumulated, equivalent, perhaps, in this country, to 20,000*l*., was derived from the sale and public performance of his compositions, and from that encouragement of the art, in the person of one of its ablest professors, which was alike honourable to the giver and recipient.

Had Hummel been a singer, possessing the surprising powers of voice, and capabilities of dramatic expression, which made the celebrity of a Braham, Rubini, Catalani, or Malibran, the property he acquired would not have been an event worthy of particular remark. The public favourite on the Opera boards is endowed with the means of attracting large and repeated audiences, which scarcely desert him after the meridian splendour of his talents and attainments has become chequered with the shades of evening; his reputation oftentimes surviving his real ability to support it. In such instances it is no matter of wonder, from its infrequent occurrence, that considerable sums should be amassed by the successful candidate in this branch; but in the case of a pianoforte performer and composer,

VOL. VIII.—NEW SERIES, VOL. I.

D

and one not emblazoned to the world as the inventor of a new, striking, meretricious or overwhelming style, the circumstance of his securing, not merely a competence, but affluence, is interesting to his brethren in the same walk ; induces us to reflect on the position which the cultivators of the science occupy in Germany, and affords an instructive lesson to our musical patrons at home. Would such good fortune have attended a person in this country, similarly situated with Hummel ? We venture to say, No. Clementi was a teacher, and a tradesman, as well as a composer. The musician who relies solely on the efforts of his genius for the acquisition of a fortune, will meet with no very satisfactory fulfilment of his hopes in England. Woelfel, C. Wesley, S. Wesley, found it an arduous struggle to fight for a subsistence. No encouragement attended their exertions ; no pension rewarded their unceasing labours for the benefit of their own age and posterity ; no appointment, adequate to their merits, enabled them to sustain powers exhausted by fatigue and disappointment. The duty of honouring their memory, and estimating their worth, yet remains to be more fully discharged.

In Germany, the different grades of the musical profession are more clearly individualized than in this country. The teacher is distinguished from the theorist, the theorist from the artist, the artist from the composer ; and from the humble *Musik-meister* to the imaginative *Ton-dichter*, there are successive shades of difference, which beautifully illustrate the general feeling of the public for the art, and afford an accurate appreciation of the relative pretensions of its professors. There, no one hears of a *Kapel-meister*, who has not been previously reckoned a *Ton-meister*, a writer of Symphonies, Operas, Mottets, and Masses. The *Musik-director*, the next stage to the *Kapel-meister*, must have founded for himself a reputation equally honourable. Both these appointments are usually connected with court patronage ; and to the honour of the German powers be it recorded, that the pensions which accompany them have rarely, or never, been prostituted.

In this country, the leading musical appointments are attached to our ecclesiastical foundations ; for the director of the Queen's band holds, we believe, merely an honorary office. In our Chapels Royal, and metropolitan cathedrals, foreigners are therefore accustomed to look for our theorists, our artists, our composers ; and too many of them have judged of the state of music with us, from what they have observed in those churches. But although, in England, the ecclesiastical is not so blended with the dramatic style, as abroad ; yet in our cathedrals, and chapels-royal, we should naturally expect to find our *pensioned* composers. Here, however, no member of the musical profession can hope to live on an equality with the learned in other professions, if he enjoy nothing beyond the income of a chapel-royal, or cathedral organist. Hence the intellectual artist, who keeps aloof from the theatre, and whose mind is imbued with the beauties of church choral music, of the grand symphony, the noble concerto, must either become *amateur* composer, and resign his position in social life, or submit to the drudgery of teaching dolts and infants. These things ought not to be. Our Hummels should have an equal opportunity with their continental brethren, of attaining ease and affluence in the legitimate exercise of their art.

When we witness in this country the establishment of splendid schools for the

purposes of musical instruction, and the support and influence of the government exerted in the promotion of so desirable an object, we may venture to anticipate that the science will be as sedulously cultivated, and its professors of real talent as highly respected, and proportionally rewarded, here, as on any part of the continent; and that music will no longer prefer its chief claims to regard, with any considerable portion of the community, as a minister to sensuality, or as the trifling recreation of a vacant mind, or idle hour.

THE THREE SCHOOLS.

THE German, the French, and the Italian schools have long since ended their disputes. Instead of writing pamphlets and newspaper articles, they have produced men of genius,—and that is much better. The most renowned artists of Italy and Germany have come to reside and write operas in France, and the French operas have been applauded at Berlin, Vienna, Milan, and Naples. The question of pre-eminence is now no longer discussed, and all are content to agree that the best of the three schools is that which unites them all.

The Italians seem to have received musical inspiration from heaven, and they prostitute it to every caprice of the public mind. In this school there is no just medium; their composers are either men of colossal genius or *cretins*; Rossinis and Cimarosas, or vile merry Andrews, unworthy to write the music of a melodrama. In point of execution it is the same; either Viotti and Paganini, or violin players who would be surpassed by the strolling player of the hurdy-gurdy, who gives his concert on the *boulevards*. Hence it may be inferred that the Italian school is deficient in taste, proportion, and dramatic truth.

The German school offends by the same excess in a different way. In its music it pursues the *beau ideal* of the sciences and passions which expand and exalt the soul. The Germans search so profoundly into the depths of the art, that they end by completely losing themselves in the labyrinth of the esthetic. The Italian composer writes for his countrymen, and adapts his composition with the greatest care to the manners, tastes, and habits of an idle and surfeited public; the German composer writes for himself; he shuts himself up in his work, and locks and double locks himself there; nor would he come out of it for an empire. We might imagine that ten or twenty years of such captivity would bring to light in Germany a musical genius who would eclipse Gluck, Mozart, and Beethoven. Hence the poetry so intimately connected with the German music not unfrequently falls into obscure mysticism and miserable pathos. By continually looking into his thought as into a mirror, turning and shifting himself before it, the German composer ends by throwing himself into a thousand grimaces and contortions; he laughs, is vexed, doubles his fist, and sometimes ends by dashing his mirror to pieces. In Germany, as in Italy, there is no middle point between the great genius and the ignorant blunderer. We speak now of the productions of the art, and not of musical execution.

In France there is less disparity; because the French school has for its first principle dramatic truth. It represses equally the despotism of the composer and that of the public, and constitutes a sort of balance between the two powers;—it is a free government—a constitutional monarchy.

The French school of music is that which secures to its works the longest existence; for, with very few exceptions, all the great geniuses of Germany and Italy have come to France to obtain their highest honours. Let us glance at the history of music since the close of the eighteenth century. Gluck, after having written several operas in Italy, arrived in France, where he revised his earlier works and composed new ones. His fame commenced with his residence in that country, and his operas obtained there that high distinction which they will never lose. Whatever be the revolutions of the art, *Orpheus*, *Iphigenie en Aulide*, *Iphigenie en Tauride*, *Alceste*, and *Armide*, will always be viewed with the respect paid to the works of Corneille.

Sacchini and Piccini had written more than a hundred operas before they came into France; but they are now as little known in Italy as the music of the Greeks and Romans. Afterwards, the one wrote *Didon* and *Atys*, the other, *Œdipus*, for the French theatre; and these works are in every library, and none can call himself a musical amateur without knowing them by heart.

Cherubini is an illustrious ornament of the French school. Spontini, who composed a dozen operettas at Naples, increased surprisingly in vigour of thought and feeling upon our lyrical theatre. There is a great distance between *Buona Figlia* and the *Vestale* and *Ferdinand Cortez*; those two imperishable *chefs d'œuvres*, resplendent with imperial brightness. Rossini will be longer known as the writer of *Guillaume Tell*, than by all his Italian operas. Meyerbeer, too, wrote his operas in France instead of going to Berlin.

We learn in conclusion that taste and dramatic truth are realities, since the greatest geniuses are impelled to submit to them, as by an irresistible spell. With Madame de Stael, let us affirm that if "the barriers imposed on the arts be sometimes hindrances, they are still oftener a support:" and you will not have lost your time in reading this very short and very modest sketch. (*From La France Musicale.*)

THE MARCH OF MUSIC.

We are now-a-days threatened by seeing men of genius spring up by dozens. We may hear one recount all the parts of the orchestra in the symphonies of Beethoven, and cry—"Progress! progress! Beethoven has employed fifteen different designs only, I am about to make a grand advance in the musical art, I am going to write in thirty parts." (No one has a right to hinder him.) A second genius appears enamoured of the effects of iron and instruments of copper:—again a movement onwards. This man requires two complete orchestras for the execution of his music. (He may obtain them.) A third aspirant will look down upon these two orchestras from the height of his magnificence—and lo! another march of genius. We shall for the future have symphonies for five orchestras thus distributed: a common orchestra in the middle, and four orchestras around, consisting of copper instruments. (It will not be absolutely impossible.)

But this is going a very little way. From five we proceed to ten (the thing is practicable), and by dint of incessant progress we shall come at length to establish as many orchestras as there may be instruments. Ah! then the *Champs de Mars* will be our concert-room; and symphonies be performed there by twenty thousand musicians. From copper instruments we shall proceed to instruments of bronze. All the workmen employed on the artillery of the first military division will be put in requisition with their pieces of ordnance and implements of siege, in order to support the contrebasses. The *gargousses* will serve for rosin to rub the bows of their instruments. Compositions will be no longer simple *operettas* in three or five acts; instead of the heroic symphony, the victories and conquests of M. le colonel Beauvais and of M. Francois Tissot, of the French Academy, will be executed; in place of the Pastoral Symphony, the Revolutions of France and England, the life and death of Tamerlane, the discovery of the new world by Christopher Columbus, the Musical Voyage of forty days; and by way of *Requiem* will be performed the End of the World and "The last Judgment." All the resources of the pyrotechnic art will be employed. Mount Chaillot will be excavated; Passy will be cleared at a leap. And in the midst of all this progress what ought most to delight the charitable and the sympathetic, is the prospect which it opens to the gentlemen who copy music.

When all this is accomplished, nothing will have been done in comparison of what remains. A point only will have been reached in the boundless expanse, for progression is something infinite (beyond human capacity to attain) or human intellect to comprehend. (*From La France Musicale.*)

REVIEWS.

Grand Characteristic Studies for the Pianoforte, designed for the development of the Bravura and various other styles of performance, composed and dedicated in token of esteem and friendship to the Chevalier Rochlitz, by Ignace Moscheles, Op. 95. CRAMER & Co.

The most valuable works which genius can bequeath to posterity are those which excite the intellectual faculty to its fullest operation. Many there are which require no thought from those who may peruse them, for the simple reason that they made no such demand upon those who composed them. But in works of a high order the meaning of the author is not to be revealed at a glance, the sympathy between performer and composer not to be communicated in an instant. There are unquestionably forms of composition, the result of genius in one of its attractive and captivating moods, which by their elegance and grace, boldness of outline, or simplicity of detail, at once entwine their charms around the heart; neither are they on this account the less distinctive efforts of intellectual power. Such were those of Carissimi, and such was the effect they produced on his contemporaries. Still who can escape the recollection of his memorable reply on being complimented for the freedom and sweet simplicity of his charming melodies: "Ah! questo facile, quanto é difficile!" an apothegm, the truth of which has been experienced by all composers who have based their claim for an undying popularity, upon a sympathy on the part of their auditors with their own pure and warm feelings.

It is this desire for an instantaneous community of feeling between the auditor and the composer which leads many to presume on decrying that order of composition, the nature of which they do not at first blush understand, and in some cases, where strong prejudices exist, they altogether refuse any light upon the subject. It was prejudice which induced Dr. Forkel to write down the operas of Gluck, and his influence as an æsthetic writer was so great in his own country, as to banish the music of this great dramatic composer from the theatres of Germany, during no less a period than half a century. Prejudice caused the directors of the Philharmonic Concerts to lock up in the archives of their library for upwards of ten years, Beethoven's grand and sublime symphony characteristic of the passion of joy. Prejudice and a total want of sympathy with the mind of a Sebastian Bach, led to a neglect of his noble works, which it has taken a full century to remove. Present neglect is, however, the price which genius too frequently has to pay for the approval of posterity.

We have been induced to venture on these prefatory remarks in consequence of the *new style* in which Mr. Moscheles's studies have been composed. In our critical labours it is not often that we experience either surprise or delight, the vapid has ceased to excite the one, the mediocre the other. But it is refreshing (to use a cockney phrase) to find the legitimate resources of the art thrown into novel and beautiful forms. And is it not the distinguishing characteristic of genius to surprise and delight, and are not its secret sources the majestic and the beautiful? Original ideas of these two kinds are its master springs, although there may be others which are subordinate; for genius will so array the familiar image, the well known thought, as to give it some unexpected grace, some new dress by which it becomes if not really, apparently original. But the result is the same; we are surprised, delighted, and every such effect implies a degree of novelty, and consequently of invention. In tracing out the features of a new style the enquirer should ascertain if the pleasure or surprise he may experience be the result of a proper application of the principles of the art. To decide that Thalberg is a banger because he does not use the pedal like Steilbelt, Mendelssohn to want melody because he does not adopt the light strains of a Kozeluch, or Moscheles to verge on extravagance because he eschews the simple-mindedness of a Dussek; would we think border on a perversion of intellect, or an unhappy ignorance, which we trust characterises no professor of eminence.

It has been well observed "to look back to antiquity is one thing, to go back to it is another: if we look backwards to antiquity, it should be as those that are winning a race; to press forwards the faster, and to leave the beaten still farther behind." The investigation of the progress of instrumental composition is a

highly interesting occupation and one in which the musical student cannot be better employed. It appears to us that there have been four stages or epochs into one of which all instrumental music may be classed. Those composers who flourished in the first, of whom we may enumerate Antonio del Organo, Claude Merulo, Andreas Gabrieli, Vincenzo Bell-Hauer, Frescobaldi, Schütz, Murhauser, Tye, Bird, Morley, Bull, &c., adopted a style of full part harmony which differing in its range, was in most other respects like the vocal music of the day, there being the same attention to the church modes, the same use of the diatonic harmonies. What the mechanism in performance might be is also not an unprofitable enquiry; it is clear, we think, the thumbs of each hand was in constant requisition; and if so the peculiarities of fingering ascribed to Couperin and Sebastian Bach are not so original as Dr. Forkel would seem to intimate. The next epoch was that arising from a knowledge of the tonal harmony, and the free use of the sequence and its florid forms. In the third we trace the rise of *expression*, a love for a sweet, smooth, and flowing cantabile which was never forgotten even by those who had acquired a considerable command in the execution of rapid passages. One of the last and best writers in this era was Woelfel who in his extensions, combinations of beautiful melody, and fine divisions of the harmony will ever be held in endeared remembrance. His studio for the pianoforte is an admirable work, and highly deserves the attention of the rising artist. The fourth, which has been styled the *romantic*, grew up from the forms of orchestral music. The combination of different instruments, each one opposing the other in tone and sentiment, led to the simultaneous display of varying and contending passions. That union of different tones, different characters of melody and simultaneous expression of differing sentiments, has now been brought to bear on the powers of the pianoforte. Although no *new mechanism* has been invented, still in the performance of complicated melodies there is required an extension from the hand, and a delicacy, strength, and division of touch from the fingers, which have not hitherto been called into action. But it is to be recollected that there is only *one mechanism* to learn in studying the command of the instrument, although the styles of those composers who have enriched the art with their studies may differ in almost every shade of variety.

If the attributes of the *romantic school* of music be the aggregation of opposing passions, its invention must be traced as far back as to Sebastian Bach. We have no room to quote many examples; but the adagio movement from the sonata in C. minor (No. 4 of the sonatas with violin accompaniment) will we imagine satisfactorily demonstrate our position. The calm, imperturbable flow of the melody given to the pianoforte, is contrasted with the violent expostulations, the most passionate remonstrances of the other, until near the close, when there appears a wish for explanation from the first, which is answered immediately by the other, and a delightful rondo of a joyous and spirited character follows. May we venture to express a hope that Mr. Moscheles will not forget these beautiful compositions in the course of his *soirées*.

The composer of this noble studio has made a most successful attempt to develop the great romantic school of the Germans, in a series of movements expressive of the different passions. Like all great and good men, he has been an attentive observer of the workings of the human heart; and in portraying the emotions which do honour to our nature, we feel assured that he himself has largely participated in their varied characters. These are no ordinary compositions, and the player who has the exercises of the present day at his command, will find he has here his work to do. Displaying, in their detail and combination of melody, all the best features of the Thalberg school, they externally bear the impress of lofty thought and intense feeling. There are twelve in number, of which the subjects are Affection, Contradiction, Wrath, Terror, Reconciliation, a Nursery Tale, a Dream, Moonlight on the Sea Shore, Alla Napolitana, Terpsichore, Bacchanale, and Juno. Here are diversified materials to work with, and the genius of Moscheles has not been idle, neither has it proved unfruitful. Our favourites are a Nursery Tale, Affection, Contradiction, Terpsichore, and Terror. The others are severally fine compositions, full of a wonderful detail (those entitled Wrath, Reconciliation, and Moonlight on the Sea Shore, peculiarly and delightfully so,) but they are not so fresh, so stamped with the impress of new thoughts and vivid feelings as those we have selected as our favourites. In all, however, the composer

has excelled the style of Thalberg. This performer brings the contrasts together, but he depends less upon the *sentiment*, more upon the adventitious circumstances of elaborate detail. The melodies, although equal, apart, and distinct, are not so extraordinary in their union. The most original study—the one à la Moscheles, is that of Terror. It is a daring flight of imagination, and as finely executed as it was grandly conceived.

Respecting the performance of these valuable studies it is but justice to let Mr. Moscheles speak for himself. He has ushered them before the public with the following sensible address. "Although it is not the author's intention to offer this work to the public as a continuation of his former studies, he would prefer to see it in the hands of those who are well acquainted with them, as he should consider such players more capable of developing the higher conceptions of art which it has been his object to cultivate in the present work. The attainment of the mechanical perfection of the hand being here considered a secondary object (the author taking it for granted that much proficiency in that acquirement has been already gained), the guiding remarks, both as to style and mode of execution, such as are prefixed to each study of the former work, are here omitted, and directions for fingering more sparingly introduced. The player is particularly recommended to use his own ingenuity and reflection in expressing the passions, sentiments, and general character of the work which he supposes the author to have felt and intended at the time he composed each piece, and which he has slightly indicated by the characteristic title which he has attached to it, and by the technical words for colour and expression, which he has scattered over the composition. If he had attempted more particularly to describe the picture which filled his mind at the moment he embodied his imagination, he fears he should have too much interfered with the genius of the art; and he has therefore been desirous to leave the development of his aim to the fancy and feeling of the performer, in whom he hopes it will create, if not precisely the same picture, at least one having a strong analogy to it."

We must add our opinion, that no pianoforte player can find a better or more useful introduction to the pianoforte works of Beethoven than the diligent perusal of these extraordinary compositions.

The Forty-eight Preludes and Fugues of John Sebastian Bach. New Edition. By C. Czerny. BOOSEY, COCKS, EWER, and Co.

The indefatigable M. Czerny has conferred a benefit to our rising artists by this recently published edition of Bach's great studio. Each prelude and fugue has been cautiously and properly fingered, the time marked by the metronome, and the different shades of expression accurately determined. In some instances he differs from the mode of performance adopted by Wesley, and, we think, to a disadvantage. Wesley had no hereditary notions on the subject; probably neither has M. Czerny. However, Wesley possessed a kindred spirit with the German giant; and whether from long habit, association, or affection, we know not; but M. Czerny's reading, in these instances, does not meet either with our sympathy or approval. The work is beautifully engraved, and the title page displays a portrait of the composer. How the publishers have contrived to offer it for so small a sum, passes our comprehension. We perceive M. Czerny has adopted the text of Mr. Wesley, and in some instances also his mistakes.

METROPOLITAN CONCERTS.

QUARTETT CONCERT.—Messrs. Willy, Holst, J. Banister, Case, Hill, H. J. Banister, and Severn, gave the second of their fourth series of concerts on Wednesday evening last. The selections were from the chamber compositions of Beethoven, Haydn, Spohr, and Onslow, which were charmingly performed, and delightfully received. The next meeting takes place on the 31st inst. at the usual place, the Concert-room of the London Tavern.

WESTERN CITY GLEE CLUB.—The members of this society held their second *soirée* on Wednesday evening, which was fully attended. Mesdames Woodyatt and Steele, Messrs. Dando, Jolley, Turner, J. K. Pyne, Longhurst, Edney, Robin-

son, and J. O. Atkins, sang during the evening some excellent songs and part music, by Webbe, Stevens, Himmel, Callcott, Festa, R. Cooke, Bishop, C. Evans, Dibdin, Rooke, &c. Their exertions gave high satisfaction, and this association promises to take a prominent station amongst our vocal reunions.

VOCAL CONCERTS.—A new society has been formed under this title, the members of which met for their first concert on Monday. It should rather be termed an Orchestral Society. Messrs. Bellamy, Turle, Goss, Hobbs, Francis, &c. &c., are no longer members: Mr. Lucas is the conductor, Mr. Dando the leader. Mr. Bennett performed a pianoforte concerto by Mozart in a very finished style. If it were not for the instrumental performers, this vocal society would not ill deserve the *soubriquet* of the *woeful*, which it has, we understand, already received. The attendance was slight. We subjoin some clever words written by Mr. Oliphant to one of the madrigals:—

No din of rolling drum, nor trumpet sounding,
In Cupid's warfare rouse the foe to arms;
But kisses sweet, with gentle sighs abounding,
Alternate signal give for love's alarms:
No winged darts we use, nor swords nor lances,
No wounds we fear—save when a bright eye glances:
Then on to glory—and the word shall be,
“Faint heart ne'er yet did win a fair lady.”

WOODFORD CONCERT.—Mr. Bates gave his third subscription concert at Woodford on Monday, which was well attended. The singers were Miss Birch, Mrs. Serle, Miss L. Capper, Mr. J. A. Novello and Mr. Parry, jun., who exerted themselves most successfully. Mr. F. W. Bates played a fantasia of Thalberg's, also a selection of charming melodies by Mendelssohn, on the pianoforte, in a very excellent style. J. B. Chatterton gave Bochs's reminiscences of England, on the harp, in a very brilliant manner, and a duet with Richardson, harp and flute; the latter was rapturously applauded in a fantasia by Nicholson.

THE MELODISTS CLUB.—This social and harmonious society will meet on Thursday next, at the Freemasons' Tavern.

THE CATCH CLUB held its first meeting this season, (being the 76th) at the Thatched House Tavern, on Tuesday last. The Glee Club will meet to-morrow at the Crown and Anchor Tavern; this club intends to give two prizes this season for a serious and a cheerful glee.

WESTERN CITY GLEE CLUB.—The following are the words to be set to music in three or four parts by candidates for the prize of five guineas offered by this Society, as announced in our last number.

Hail God of Song—shed round thy light,
And dissipate the gloom of night;
Awake the harp—begin the glee,
Strike, gaily strike the tuneful lyre,
Our souls with melody inspire,
And join our festive harmony.
Give us to sing, by thee inspir'd,
Some sacred theme, by friendship fir'd;
Fountains of wine shall pour along,
While, quaffing from the nectar'd bowl,
The generous feelings of the soul,
Shall breathe a spirit to the song.

The compositions must be forwarded to the Secretary Mr. H. Maitland, 3, Abchurch Yard, on or before the 28th of February next.

THE PHILHARMONIC CONCERTS.—The trials of new compositions are fixed for Wednesday evening, January 24, and Friday evening, February 16. Two symphonies, by a new German composer, and several overtures have been entered upon the list.

A series of Classical Wind Instrument Concerts is announced.

MADRIGAL SOCIETY.—This society celebrated its 98th anniversary yesterday evening. Sir John L. Rogers, Bart., presided, and the evening passed off with great hilarity.

MADRIGAL SOCIETY, BRISTOL.—Sir John L. Rogers, President of this association, joined the members on Wednesday week, being the first meeting for the season. Mr. Corfe conducted, and Mr. Blick presided.

ROYAL SOCIETY OF MUSICIANS.—It will be seen by an advertisement in our present number, that this excellent and charitable society intends to celebrate its centenary festival on Thursday, April the 19th, on a splendid scale; for on that very day, *one hundred years* ago, the benevolent founders of the institution held their first meeting.

PROVINCIALS.

PORTSMOUTH.—The first concert given by the "Hampshire Philharmonic Society" was held at Portsmouth, on Wednesday evening, the 10th inst., at the Crown Assembly Rooms; and was well attended. The first part commenced with Haydn's 9th symphony, which, with all the other instrumental pieces selected for the occasion, were well performed. Master Coote's and Miss Bell's concertos well merited the applause which they elicited. Miss Bell's "Gratias Agimus," accompanied on the clarinet in a very superior style by Mr. Smith, was chastely executed. The duet, "Graceful Consort," was deservedly applauded. Mr. Leach gave "The Battle of Hohenlinden," with much energy. The glees introduced into the programme also contributed to the evening's amusement.

DURHAM AMATEUR SOCIETY.—This society held its first concert on Monday evening, January 8, which was numerously attended. The vocalists were Master Telford, Messrs. Stimpson, Smith, Day, Freemantle, and Lingard. Mr. Wetherell led, and Mr. Lingard presided at the pianoforte. The programme contained some excellent compositions by Haydn, Romberg, Corelli, Kalkbrenner, Rossini, &c. The concert gave universal satisfaction, if we except a single individual, who, without any knowledge of music, has been pleased to condemn the performance *in toto*.—*Durham Chronicle*.

THEATRICAL SUMMARY.

THE readers of THE MUSICAL WORLD will not, we trust, be displeased by the introduction of a new feature into the work, more especially one not out of keeping with the old. Music and the Drama are "of imagination both compact;" and though their alliance is no longer so closely twined as when the former

"heavenly maid was young,
While yet, in early Greece, she sung,"

yet the golden links that still unite them are indissolubly bound. Our Miscellany seemed incomplete while the sister art remained unnoticed; and although the space we can devote to her claims is necessarily restricted, we hope, by careful husbanding, to make the most of little. In order to effect this we shall pursue no particular plan, but be guided by circumstances. If any object, personal or impersonal, actor or drama, of paramount interest, appear at any theatre, be this a major or a minor, to that we shall give up our "limited service;" but if there be no star in the ascendant, we shall generalise, and take a bird's eye view of the doings at each *salle de spectacle*. Nor let it be objected that a page or so is insufficient for the subject: we hold a long and laboured criticism to be as great an evil as a large book. Strip these daily effusions of the press of their superfluous words, and the residue will be but a line's breadth. It is true, that we cannot be elaborate in the detail of plots, and trace the progress of heroes and heroines through every act of their lives. But we can give our readers a glance at their fate nevertheless; and shall endeavour to afford them insight enough into their merits or failings to excite or stifle curiosity. Truth is not of necessity verbose, nor does a critical opinion require to be measured out, like tape, by the yard.

The present theatrical season is more promising, in every respect, than has been the case for years. Managers and actors seem fired by mutual emulation; and in some cases, we fear, by emulation's ungentle relative—envy. Can it be merely a noble zeal to deserve well, or is it a most incontinent desire to cut each other's throats, that has prompted so many theatres to announce Auber's opera of *Le Domino Noir* as the forthcoming treat for their friends—"the pensive public." At Drury, Planché, says rumour, is employed to give his version of this piece; at Covent Garden, Rophino Lacy, of *Cinderella* celebrity, is busied preparing his adaptation; Charles Matthews is the scribe at the Olympic, Mr. Penson being the arranger of the music; and both the St. James's and the Adelphi, we understand, have their "eminent hands," as Jacob Tonson was wont to call his garretters, translating with rival speed. The *quot homines tot sententiæ* is, we suppose, the rule of conduct with managers in these matters.

Turning to the productions of the week, the Adelphi heads the list with a three act burletta, called *All for Love, or the Lost Pleiade*, which star, so long missed by astronomers, has burst forth in full effulgence in the person of Mrs. Nisbett. The acting and the scenery are the best parts of the piece; which, being written in blank verse, moves "like little David in Saul's doublet." *Shocking Events* at the Olympic, is a name that by a very shocking pun conveys, or attempts to convey, the subject of the farce so entitled; which turns on the monomania of an old veterinary surgeon, who fancies he can cure dumbness by electricity, having made an ass bray most sonorously by a well-directed shock. Farren is the operator, and Keeley, obliged to feign dumbness, the patient of the farce; the spectators, not unlike medical students, incline to turn the lecture into laughter; yet, sooth to say, are not so successful as those unruly youths generally are. At the St. James's, the new opera of *The Musician in Venice*, and at Drury, the farce of *Our Mary Anne* will claim us as visitors this week, and faithful reporters the next. We shall then have to descant on Macready in *Lear*, and on Charles Kean in *Richard*—the incensed opposites of our metropolitan stages; or shall we postpone these to a notice of *Le Nozze di Figaro* at the Buffa? Time will decide this momentous query.

TO THE EDITOR OF THE MUSICAL WORLD.

Sir,—I experienced much surprise at the high panegyric passed by *The Times* correspondent on the choir of St. Paul's Cathedral; but repugnance to controversy, or perhaps dislike to trouble, induced me to pass by unjust commendation, and leave the functionaries whom it affected to determine whether or no

"Praise undeserved is satire in disguise."

The letter of "VIGIL" has recalled me to exertion. I have attended St. Paul's, with certain intermissions, for about twenty-five years, and having during that time cultivated a knowledge of ecclesiastical composition. I must say that the choral service has progressively manifested a want of feeling, and the members of the choir an absence of interest in the duty. We cannot expect all cathedral dignitaries to be musicians; but if deans have not music in their souls, the musical service must proportionably suffer. Still the precentors ought to be energetic—the *cantores* and *decani* conscientious. Whether the Bishop of Llandaff passes a sound judgment on the performances of his choir I know not; but I presume there are means of requiring the regular attendance of the efficient, and of superseding the useless, the indifferent, or the obstinate.

Ere I conclude I beg to prefer two subjects of complaint—the minor canons do not in my mind pay sufficient attention to the chanting of the responses and suffrages: and instead of singing the Nicene Creed, it is usually read. Why, sir, should personal convenience supersede rubrical enactment, which states "it should be sung in quires and places where they sing!" At Westminster Abbey it is not so.

I am, Sir, your obedient servant,

8th January, 1838.



[We insert this letter, without, however, recognizing the complaint against the

minor canons, for we do not remember to have noticed it; we recommend the succentor to procure a copy of S. S. Wesley's Nicene Creed from Exeter Cathedral: with this beautiful composition in their books, the choirmen at St. Paul's would not readily consent to any infringement of the rubric on this score.]

MISCELLANEOUS.

THE JUBILEE FESTIVALS IN GERMANY IN HONOUR OF MOZART'S DON GIOVANNI.

—The German theatres celebrated in November last the fiftieth anniversary of the first performance of this great work. At Berlin this was unavoidably postponed from the 4th of that month, the proper day, until the eleventh, when the Don Giovanni was performed before a crowded house; the proceeds of which amounting to upwards of 1600 dollars was appropriated towards the fund for erecting a monument to Mozart's memory, in Salzburg his native city. At Leipsic the second part of the 8th Subscription Concert, which took place on the 7th of last month, consisted of a selection from that same great work, in which our fair countrywoman Miss Clara Novello, who had in the first act sung "*Crudele ah no*," took the part of Donna Anna and fully sustained the reputation which she has gained with the German musical public.

At Carlsruhe the Don Juan was performed on the 5th November to an overflowing house, for the same good purpose; namely, in honour of the composer and in aid of the monumental fund, and with the like result. The opera was preceded by a Prologue written by Schütz, and spoken by Madame Haitzinger. In Mannheim it was performed on the same evening and with the same views; and in like manner on the 4th November at Dresden in the Italian language and with a Prologue by the comedian Pauli.

It was at Prague however, the city in whose theatre it was first produced in the year 1787, that this pleasant festival seems to have excited the greatest enthusiasm. Mozart the pride of German music had in the year 1786 written at Vienna his opera of *Le Nozze di Figaro* which was immediately afterwards performed at Prague, when it was received with so much admiration and delight as to draw from Mozart the remarkable expression. "The Bohemians understand me, I must write an opera for them." Bondini who was the opera director at Prague communicated with Mozart upon the subject, and Abbate da Ponte the theatrical poet of the Vienna opera, was set to work to arrange Tirso de Molina's, *El Convidado de Piedro* as the libretto of an opera, when he produced "*Il dissoluto punito, ossia il Don Giovanni*," which Mozart composed at Prague: when it is still told that on the evening preceding its first performance, the composer who was at a social party, was reminded by a friend that he had not yet written an overture for his forthcoming opera.

Mozart thus reminded retired to an adjoining room, and about midnight set to work, and the next morning saw the completion of this finest of all overtures. When it was time for the opera to begin, the copyist had not completed copies of all the parts. At about a quarter after seven Mozart appeared to conduct its first performance, and the orchestra of Prague played the overture without a single rehearsal. "There were certainly a good many notes absent without leave," said the good natured composer, "but still it went very well."

It was announced on the present occasion, that the opera would be performed with all the pieces originally composed for it—and of which the following appear to have been omitted in the German theatres for some years—in the first act the aria, *Elvira and Masetto*, "*Vengo, vengo, resta, resta*," "*Dalla sua pace*," sung by Don Ottavio. In the second act, the aria by Leporello, "*Ah pietà Signori miei*"—the duet between Zerlina and Leporello, "*Per queste tue manine*"—the aria of Elvira, "*Mi tradi*," and the conclusion of the second finale.

Half-past seven was the hour appointed for the commencement of the opera; and long before that time the fact, that not a place was to be procured in the theatre, showed that the lapse of half a century had not sufficed to avert the enthusiasm felt for the first of musicians; although from the weakness of the operatic company assembled here, there could be little hope of witnessing the perfect execution of this great work.

Mad. Podhorsky was the Donna Anna; Dem. Rettig, Donna Elvira; and if Herr Shakaty in undertaking the part of Don Giovanni, had undertaken more than he was equal to, it is to be remembered, that he took it as a matter of duty and not of choice. He, however, executed the music allotted to him very well; and, on being encored in one of the airs, "Fin eh an del vino," substituted the apotheosis of Mozart, written by Blum of Berlin, and which was received with rapturous applause. Herr Emnunja was the Don Ottavio; Mad. Schumann, Zerlina; Herr Podhorsky, Masetto; and Herr Preisingsa, Leporello.

The members of the orchestra appeared in full dress mourning, and by the side of the conductor sat a veteran musician, who was a member of that orchestra at the time when the Don Giovanni was first brought out. The opera was preceded by a prologue, which the Prague critics pronounced a work of superrorogation, the magnificent overture forming the fittest prologue; and after the opera, the curtain drew up and exhibited Mozart's bust, by Emanuel Max, placed on a pedestal, and surrounded by Mesdames Herbst, Frey, and Bayer; and Herrs Fischer, Dietz, and Bayer; each of whom having recited some verses in honour of the great composer, the curtain fell.

THE GRINDER v. HANDEL.—"1737. I am now in pursuit of getting the finest piece of music that ever was heard; it is a thing that will play eight tunes. Handel and all the great musicians say it is beyond anything they can do; and this may be performed by the most ignorant person; and when you are weary of those eight tunes, you may have them changed for any other that you like. This I think much better than going to an Italian opera, or an assembly. This performance has been lately put into a lottery, and all the Royal Family chose to have a great many tickets, rather than to buy it, the price being, I think, 1000*l.*, infinitely a less sum than some bishopricks have been sold for. And a gentleman won it who I am in hopes will sell it, and if he will, I will buy it, for I cannot live to have another made, and I will carry it into the country with me."—*From Sarah, Duchess of Marlborough's Private Correspondence, just published.*

THE HUNDREDETH PSALM.—Our correspondent Mr. WOODWARD is informed that the early edition of the first metrical version of the Psalms printed in this country does not contain the melody now known by the name of the Hundredth Psalm: it appears however in subsequent editions and is classed by Ravenscroft among the French tunes. It is in his choral work arranged twice, by himself and Mr. John Dowland. The early editions of Luther's choral book are without it, Ravenscroft probably selected it from Clement Marot's version printed at Geneva, in 1543. This version was set to music by Bourgeois, Claude le Jeune, and Goudimel, to one of whom in all probability this venerable melody owes its existence. Goudimel arranges it to the 34th Psalm; Claude le Jeune to the 134th.

MADAME MANUEL GARCIA is said to be about to make her *debut* at the grand theatre of Parma. She is to appear as Amina in the *Sonnambula*. Extraordinary things are related of this young Cantatrice whose voice and performance vividly recal to the mind the finest qualities of her gifted relative.

ROSSINI, who appears to decline any longer writing in France or for France, is about to re-arrange an opera of Pavesi entitled, *Sermarc Antonino*. It is to be performed at Milan with great splendour.

THE THEATRE ITALIEN, PARIS.—Our friends across the channel are strongly addicted to grand musical solemnities on the Sunday. On the 14th instant, the Don Giovanni was performed with the strong cast of Grisi, Persiani, Albertazzi, Tamburini, Rubini, and Lablache. About an hour after the doors had closed, the Opera-house was discovered to be on fire, and was very shortly reduced to a heap of ruins. The prevalent belief is that the accident arose from some of the fireworks used in the infernal gulf into which the *Commandatore* so righteously hurls the incorrigible libertine. The managers were MM. Severini and Roberts. The former leaped from a window at nearly the top of the building, and was instantaneously killed: the latter saved himself by means of a ladder and rope. The justice of the remark that fires are coincidental, has this winter been verified to a melancholy extent. London deplores the destruction of her noble Exchange, Petersburg of the largest palace in Europe, capable, it is said, of accommodating

12,000 persons. This accident happened whilst the Emperor and Empress were at the theatre witnessing the performances of Mdle. Taglioni. The losses sustained by several individuals are irreparable. Rossini had an apartment in the theatre, and the whole of his musical library, which is said to be valued at upwards of 200,000*fr.*, is entirely destroyed, besides many rare and invaluable manuscripts. The library of M. Kalaproph, the musical repertory of the director, and his furniture, have been saved. We are enabled to contradict the report that all the scores belonging to the theatre are lost. A great quantity of old music has been more than half burnt, but we are assured that the scores of the new pieces are all safe, having been placed in a part of the building which the flames did not reach. It is apprehended that M. Lablache has sustained an immense and irreparable loss by the death of M. Severini, who acted as his agent in the investments of his savings, and in whose hands were all the documents by which was secured the accumulated property derived from twenty years' arduous exertions in his profession. If this be so, Mr. Lablache and his numerous family will be totally ruined. (*Morning Papers.*)

DEATH OF MRS. BLAND.—Mrs. Bland expired on Monday afternoon, at the house of Mr. Western, in the Broadway, Westminster, where she has resided in complete retirement for the last two years. Her death was very sudden. Mr. Western had invited a party of friends to dinner, amongst whom, as usual, was included Mrs. Bland, who had frequently in her old age astonished the company by the unimpaired harmony and tone of her voice. She was in excellent spirits during dinner, but at the tea-table was observed to let her tea-cup fall from her hands; she exhibited symptoms of a complaint arising from a certain degree of imbecility to which she had been subject for some years, and Mrs. Western conveyed her to bed. In half an hour afterwards that lady went into Mrs. B.'s bedroom, and found her in a dying state, she expired in a few minutes afterwards. Mr. Wright, a medical gentleman, attended, and pronounced the cause of death to have been apoplexy.

MR. DEARLE.—The lady of Crosby Square, who annually offers a gold medal of the value of five guineas for the best composition written after a style in which M. Choron has hinted it is impossible to invent anything original, has this year, through the medium of her umpires, patronised the exertions of Mr. Edward Dearle, M.B. of Newark. Whether this gentleman was the only professional man in all England who solicited the honour, we know not, but from the lack of probationary compositions sent in last year, it is just possible that Mr. Dearle met with no opponent. Is it true that the accomplished amateur Sir John Rogers, Bart. has annually sent in a composition since the establishment of a prize, which, under better auspices, might have proved of some service in exciting a love for our Protestant Church music, and has annually been defeated? "Let not your noble courage be cast down," most gifted amateur! We had rather be reckoned among the slain than found in the ranks of those who have won the victory.

WINDSOR CASTLE.—During her Majesty's residence at the Castle the band of the First Life Guards has attended every evening (Sundays excepted); and it is but justice to that excellent band to state, that her Majesty's equerry was honoured with the Queen's commands to convey to Mr. Waddell, the master, that her Majesty was fully sensible of the perfection to which his exertions had brought them. Mr. Waddell has been honoured with the arrangement of several pieces of music for her Majesty; among others, the "*Brussler Spitzen*" and "*Bell Racketen Valzes*," by Strauss, which are decidedly favourites with her Majesty. For ten nights after her Majesty's arrival, the cavalry band performed both during and after dinner. Her Majesty's talented private band has since relieved them from the performance after dinner.

MADAM DULCKEN has been appointed instructress for the piano to H.R.H. the Princess Augusta of Cambridge. The Princess is said to inherit much of the musical talent for which our royal family is so remarkable. The Duke of Cambridge himself is a most accomplished performer on the violin.

THALBERG IN SCOTLAND.—On Wednesday the 10th inst., Mr. Thalberg gave his first concert at Edinburgh, of which the *Edinburgh Observer* gives the following account:—

"The physical power of this astonishing performer is immense. His wrist, hand, and fingers, have acquired a variety of position, and a facility of execution perfectly marvellous; and in the performance of octaves, reiterations of the same note, extending and sweeping arpeggios,—florid legato,—and staccato passages,—in short, all the known difficulties, which have successively arisen from the great masters, in every variety of style, he surpasses every performer living and dead.

"His touch is not the least surprising feature in his mechanical acquirements. It is so elastic, so equal, so varied, and so entirely under control, that he can develop no fewer than four distinct kinds of tone (exquisite that tone!) at one and the same time. Thus, while with one hand he plays a simple air, accompanied with full harmonics—the former standing out from the latter like the human voice, with the other he plays a bass, and at the same time fills up the intervals between the notes with most beautifully contrasted roulades and arpeggios.

"Thalberg's reception was most rapturous. His modesty of deportment in public, and his unassuming manners in private, have already won for him 'golden opinions;' and we earnestly hope that his visit to Edinburgh will not be less pleasing in his remembrance, than it will be lasting in ours."

MOZART'S MONUMENT.—The Jubilee performance of "Don Giovanni" at Berlin, produced, with the present made by his majesty the King of Prussia, no less a sum than 2000 dollars, which have been transmitted to the Salzburg Committee of Management. The musical firm of Andre, in Offenbach, which became possessed about eight years after Mozart's death of his hitherto unknown opera "Zaide," have commenced its publication by subscription, with the view of appropriating the profits which result from the sale to the fund for erecting a monument to his memory.

HUMMEL.—The last tribute of regard and love was paid to the memory of this accomplished and much honoured musician, at Vienna, by the performance of Mozart's "Requiem" in the Imperial Chapel. The directors of the "Concerts Spirituels," Baron von Lannoy, C. Holz, and L. Titze, had the superintendence of the general arrangements of the orchestra; Capelmeister von Seyfried conducted, and Drechsler presided at the organ.

M. STRAUSS is about to leave Vienna for Paris, where he will remain until the end of February, he will then visit London.

CIPRIANI POTTER.—Seguin has published an admirable likeness of this accomplished pianist. It is drawn on stone by Bendixen, and does the artist great credit.

ST. PAUL'S BELL.—In No. 8, Vol. 4, of the *Druid's Magazine*, is a very interesting and well-written article on the great bell in St. Paul's Cathedral, from which it appears that it was originally in the famous bell-tower, built by Edward the first, in 1288, opposite Westminster Hall Gate; and it was called "Edward of Westminster," and afterwards, "Great Tom of Westminster." On Wednesday, January 1, 1699, it was removed to St. Paul's, and it was weighed, and found to be eighty-two hundreds, two quarters, and twenty-one pounds: it is six feet two inches wide. While announcing the death of the Princess Dowager of Wales, in 1772, the clapper broke: a new one was placed in its stead, which weighed one hundred and eighty-six pounds, and it was first used on the day of her burial.

This bell was tolled an hour on the day of the death of his late Majesty; also on the 8th of July, when his remains were deposited in the silent tomb. The tonic, or key-note of this bell, is A flat (as was noticed in No. 89 of the *Musical World*); but the prominent sound, which is heard at the greatest distance, is E flat, the dominant of the tonic.

The old bell was cracked, and it was recast in 1700, with an addition of metal, making the total weight 8400 pounds; but it did not answer well, so that it was taken down and recast by Wightman, Dec. 15, 1708.

NOTICES TO CORRESPONDENTS.

VIGIL has been received.
MR. WARREN's communication shall appear.

[Want of space compels us to omit the Weekly List of New Publications, and several Advertisements.]

ECOLOPHON.
(ADMISSION WITHOUT CHARGE.)

A SELECTION of POPULAR MUSIC is performed on this beautiful domestic instrument every Wednesday and Saturday, commencing at three o'clock, at the Rooms of the Patentee, J. F. Myers, 23 a, Albemarle-street. For further accommodation of the Public, a performance at Eight o'clock in the evening of the same days, will be commenced on Saturday, the 3rd of February. N. B. An assortment always on sale.

Ramsey's Patent Voldi Subito, for turning over the leaves of music, is now perfected, and may be had of the manufacturer, J. F. Myers, 23 a, Albemarle-street, and of all music and musical instrument sellers.

ROYAL SOCIETY OF MUSICIANS.—As this Society will have been established One Hundred Years, on Thursday, April 19, 1838, it is intended to CELEBRATE the CENTENARY FESTIVAL, on a splendid scale, at the Freemasons' Tavern, on that day; when every arrangement will be made to do honour to those Ladies who may grace it with their presence at dinner. Full particulars will be duly published.

J. A. WOOD, Secretary.

20, Charlotte-street, Rathbone-place.

J. SEB. BACH'S GRAND MASS

In B-Minor,

For two Sopranos, Alto, Tenor, Bass, and full Orchestra.

THE admirers of the Great Seb.

Bach's Sublime Compositions, are most respectfully informed that arrangements have been made with the Publishers for importing the above Work into England.

The Full Score, Pianoforte Score, and the separate Vocal Parts, will be published by Subscription, and a list of Subscribers, previous to April, 1838, given with the second and last part of the Full Score.

The Price to Subscribers is as Follows:

	<i>l.</i>	<i>s.</i>	<i>d.</i>
The Full Score, Two Parts, each	0	12	0
The Pianoforte Score	0	12	0
The Five separate Vocal Parts, (containing 44 quarto sheets)	0	7	0
Each single Vocal Part, (per quarto sheet) ..	0	0	2
The First Part of the Full Score, together with the Pianoforte Score and the Vocal Parts, will appear in January, 1838; and the Second Part of the Full Score in March, 1838.			

GUSTAVUS ANDRE, Importer of Foreign Music, 79, Cheapside.

RESIDENT GOVERNESS.

A MARRIED Lady who has for some years conducted the Education of the Young Ladies in a first rate Establishment, wishes for an Engagement in a Gentleman's Family, (where Masters attend) to superintend the instruction of three or four Young Ladies.

The highest reference will be given, and as the Advertiser has a small independence, a high salary would be a secondary consideration.

Address P.P., T. L. D., Dobbs and Co., Soho Square.

TO CHORAL SOCIETIES.

NEW EDITION.

THE Messiah, separate Vocal Parts, each, 5s

Dettingen, Te Deum, the Vocal Parts. 10s. 6d.

The Siring Parts, 7s.

Judas Maccabæus. Vocal Parts each, 5s.

The Siring Parts Printing.

M.S. additional Accompaniments to Handel's Oratorios, by Mr. G. Perry, per sheet, 1s.

Just Published in separate Voice Parts and Piano Forte Score, The Fall of Jerusalem, an Oratorio, by Mr. G. Perry.

The separate Voice and String Parts of the following Oratorios Printing, Samson, Joshua, Jepthah, Saul, &c.

Published by J. Surman, 22, Winchester-street, Pentonville. To be had of J. Alfred Novello, Dean-street, Soho; and J. Hart, Hatton Garden.

"HANDEL'S HEAD,"
BUCKLESBURY.

MR. WATSON, AUCTIONEER

of MUSICAL and every Description of Property, Appraiser, and House Agent, 31, Bucklebury. —Mr. W. flatters himself, from the long connexion he has had with the Musical Circles, (upwards of 15 years), that Ladies and Gentlemen desirous of disposing of their Libraries and Instruments, will find, by entrusting them to his care for that purpose, that their interests will be more promoted than by any other channel.

Mr. W. embraces this opportunity of acknowledging the kind patronage that he has always experienced from Amateurs, the Profession, and the Trade in general.

FINE TONED ORGAN.

TO be disposed of, a great bargain, a Chamber Organ by Joseph Walker, (London) in a handsome gothic mahogany case; containing the following stops—stop Diapason, Treble and Bass; open Diapason, Dulciana, Hautboy, Principal, Twelfth and Fifteenth; 5th Octaves, Shifting Movement, and a Swell; with an Octave of Pedals, 9th feet high, 5th wide, deep. Tickets to view, may be had at Munro and May's Music Warehouse, 11, Holborn Bars, London; where all applications, if by letter, (post paid) are requested to be addressed, V. R.

Now Publishing, with a fine Portrait of the Composer.

THE Choral and Instrumental

Fugues of JOHN SEBASTIAN BACH, in continuation of the English Edition of his Forty-eight Preludes and Fugues, arranged in his Masses, Litanies, Oratorios, and Exercises.

By HENRY JOHN GAUNTLETT.

C. Lonsdale, 26, Old Bond-street, Music-seller to the Royal and Noble Directors of the Concerts of Antient Music.

MORI AND LINDLEY'S CLASSICAL CONCERTS, Willis's Rooms, St. James's, for the performance of Quartets, Quintets, and Grand Pianoforte Pieces, interspersed with vocal Music. The Directors beg to announce that these Concerts will take place on the following dates:

The Wednesday Evenings of January 31 and February 14, and the Thursday Evenings of March 1 and 15. Performers for the Quartets and Quintets, Messrs. Mori, Tolbecque, Moralt, Lindley, and Dragonetti. Pianists—M. Thalberg at the First Concert, Mrs. Anderson at the Second, and Pianists of great celebrity at the Third and Fourth Concerts. Vocalists—Mrs. H. R. Bishop and Mrs. Alfred Shaw, Miss Woodham, Miss Fanny Windham, Signori Catoni, Castellani, Begrez, Brizzi, Guidelli, F. Lablache and Mr. Perry, Jun. Conductors—Sir G. Smart and Mr. H. R. Bishop.

Subscriptions, transferable for the four Concerts, 24s. Single Tickets, 10s. 6d. each, to be had at MORI and LAVENU's Musical Library, 28, New Bond Street.

TO VOCAL SOCIETIES.

SCHILLER'S Song of the BELL, a Cantate, composed by Andreas Romberg.

Piano Forte and voice, 12s.

Chorus Parts, 3s.

Score, 18s.

Orchestra Parts, 7s. 6d.

ORPHEUS, a Collection of German Gleees with English Words, in separate Parts.

No. 1 to 5, containing each, Six and Seven Gleees, at 5s. per No.

O'er Moor and Mountain. a Duet for 2 Trebles, or Treble and Tenor, by C. Kreutzer.

Gems of German Song.—Book I. contains Eight Songs by Weber, Schubert, and others, with English Words. Price 5s.

Hamel's Walts and Galopade, 2 la Viennoise, 2s. Strauss's Cachucha Galopp, 1s.

Just Published by J. J. EWER & CO., Bow Church-yard.

TO PIANO FORTE PLAYERS IN GENERAL.

To be Published by Subscription.

C. CZERNY'S Complete Theoretical and Practical Piano Forte School, containing nearly 600 folio pages, with a Portrait of the Author, to be translated by J. A. Hamilton, Author of the Musical Catechisms, in 3 Volumes. Price to Subscribers for the entire Work, 2l. 12s. 6d. to Non-Subscribers, 4l. 14s. 6d.

Ladies and Gentlemen will be pleased to forward their names and address as early as possible to the Publishers, Messrs R. Cocks and Co., 30, Princess-street, Hanover-square, London, that they may appear in the List of Subscribers to be attached to the Work. Subscribers names will also be received by all Musiciansellers and Booksellers in the United Kingdom.

REMARKS BY THE TRANSLATOR.

During my long experience as a Teacher of Music, I have always considered it as my duty to persevere, as they successively appeared, every work of importance on Piano Forte playing; besides which, I, myself, have translated for various publishers, the *Methods of Hummel, Hunten, Kalkbrenner, &c.*; but after having most attentively gone through Mr. Czerny's Method, containing 500 pages of Manuscript, and which I am engaged by Messrs. Cocks and Co. to translate, I feel bound in justice to say, that this work very decidedly outshines that of every other Author who has written on the same subject.

I am led to form this judgment chiefly for three reasons:

First. Because of the three parts into which this magnificent work is divided, the *First Part*, however copious, is so truly facile and elementary, that it may be given to a child of from four to five years of age.

Second. That, considered as a whole, the work is absolutely invaluable to Teachers, as it puts them in possession of a safe and simple plan for bringing their Pupils forward, from the very elements of playing to the highest degree of execution; and that in one-twentieth of the time which would be consumed by following the routine laid down in any of the *Methods* already before the public.

Third. That this work, though of such extraordinary length in the MS., is not a mere bulky volume of unconnected and uninteresting passages, nor of dry and tiresome precepts; but, on the contrary, that it is a truly rich and inexhaustible mine of the most valuable and lucid information. Its pages every where contain the most copious explanation and development of each subject as it arises, illustrated by innumerable ingenious and interesting practical exercises, full of beautiful melody, and so admirably contrived as to lead the Pupil onward, step by step, in the gentlest gradation, and in the most agreeable manner, to the summit of the art.

Mr. Czerny, coming into the field after every other Author, has had the advantage of meditating on their plans, and the opportunity of ascertaining experimentally in what respects they have failed in the execution of them. He has amply and nobly supplied every deficiency in former *Methods*, whether of theory or practice; and he has presented us with a work, which in regard to interest and utility can never be surpassed; such as indeed might have been anticipated from an Author, who stands alone as a Composer for, and Teacher of, the Piano Forte.

So deeply impressed am I with the admirable plan of this work, and with the beautifully simple and yet most comprehensive manner in which it is executed, that I cannot refrain from again repeating, that I have never before seen any elementary publication so surpassingly rich as this in both precepts and examples, so perfectly intelligible in every line, and so wonderfully adapted for the instruction of the rising generation; and I cannot but hope, that every pianist will hasten with alacrity to add his name to the phalanx of Subscribers already obtained, and which includes a *Moscheles*, a *Thalberg*, &c. J. A. Hamilton,

Author of the Musical Catechisms, &c.

N.B. R. Cocks and Co's new and complete Catalogues are now ready for delivery, and may be had gratis at the Warehouses of the Firm.

CONCERT ROOMS, HANOVER SQUARE.



SCHEME OF MR. MOSCHELES'

Introductory Soirée of Classical Pianoforte Music, on Saturday, January 27, 1838, to commence at half-past eight o'clock precisely. Part I—Progressive Development of the art of Pianoforte Playing during the last century, illustrated by the following specimens, performed by Mr. Moscheles.

D. Scarlatti, Lento patetico and Allegro from the Lessons.
Sebastian Bach, Tocata and Fugue (D minor).
W. Friedeman, (*his eldest Son*) Polonaise and Fugue (F minor).
Charles Philip Emanuel, (*his second Son*) Prelude and Fugue (C minor).
John Christopher, (*his third Son*) Andante alla Siciliana and Fugue (C minor).
John Christian, (*his youngest Son*) Sonata.
Handel, Courante, Fugue, and Gigue (G minor).
Song, Mrs. Burnett, "Forget me not." MOZART.

THE ABOVE ILLUSTRATION CONTINUED.

Woelfel, Extracts from his Sonata called "Non plus ultra."
Dussek, Extracts from his Sonata called "Plus ultra."
Steibelt, Studies (E flat major and C major).
Clementi, Allegro cantabile (A major), from the "Gradus ad Parnassum."
J. B. Cramer, Studies (E major and G minor).
Field, Romance.
Hummel, Studies (F sharp minor and D flat major).
Posthumous Cantata (first time in this country), "Seufzer eines Ungelebten" (Unrequited Love), and Song, "Die laute Klage" (Lover's Lament), Herr Kroof.—BETHOVEN.

THE ABOVE ILLUSTRATION CONTINUED:

Herz, Study (A minor).
Potter, Study (C sharp minor).
Chopin, Study (G flat major).
Mendelssohn, Original Melody ("Lied ohne Worte") and grand Prelude.
Thalberg, Study (B minor).
Moscheles, "Nursery Tale" and "Terror," from his new Characteristic Studies.

PART II.

Song, Miss Steele, "Oh! tuneful voice." HAYDN.
Grand Sonata appassionata (F minor, Op. 57, in three movements), Pianoforte, Mr. Moscheles.
Romance, Mr. Devin (*Aladin*). MEHUL.
Grand Sonata (E minor, in four movements, concluding with the Tarantulla), Pianoforte, Mr. Moscheles C. M. WEBER.
The Vocal Music conducted by Sir George Smart.
Second Soirée, Thursday, February 8.
Third Soirée, Saturday, February 24.
Fourth Soirée, Saturday, March 10.

Single Subscription Ticket, for the Four Soirées, One Guinea and a Half—a Family Ticket, to admit Three to the Four Soirées, Four Guineas—a Single Ticket, per night, Half-a-guinea; to be had of Messrs. Cramer and Co., Regent Street; Mr. Chappell, Bond Street; Messrs. Colliard and Colliard, 36, Chesham, and of Mr. Moscheles, 3, Chester Place, Regent's Park.

Just Published, price 15s.

THE NEW MUSICAL ANNUAL,
consisting of Songs, Duets, Glee, and
Pianoforte Solos By Mrs. HENRY MASON.
Joseph Alfred Novello, 69, Dean Street, Soho
Square.

LONDON:—Printed for the Proprietors, by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, and published by HENRY HOOPER, 13, Pall Mall East, every Friday Afternoon, at Four o'clock, where Advertisements, Works for Review, and Communications for the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers.